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## EDITORIAL

*Norma Seltzer Goldstein*

Universidade de São Paulo, São Paulo, SP, Brasil

*Ana Elvira Luciano Gebara*

Universidade Cruzeiro do Sul and Fundação Getúlio Vargas, São Paulo, SP, Brasil

*Maria Inês Batista Campos*

Universidade de São Paulo, São Paulo, SP, Brasil

### Reading: comprehensiveness and strategies

In one hand, the text is only a score and on the other hand, it is the abilities of individually differentiated readers who instrument the work. The text is completed when its meaning is constituted by the reader.

**Wolfgang Iser**

“Literature, Arts and Teaching: Confluences?”, the theme of the 30/2 issue, of *Linha D'Água* is inspired on the work developed by Professor Nelly Novaes Coelho, honored of this edition. She is recognized not only a researcher of literature aimed at young readers, whose performance resulted in a significant contribution in not only in the academic area, but also as a professor who has inspired and oriented several works in this field. This way her academic profile is presented in the first article of this publication, by her former orientees Maria Zilda Cunha and Cristiano Camilo Lopes.

Although children's literature is a recent interest in the academic world, it has been established as an area, and then has become a subject of research and studies, from the perspective started by Professor Nelly and others, resulting in fundamental works on the subject, which have been resulted in reflections such as the one

reviewed in the final text of this edition, by Geovana Gentili Santos: LAJOLO, M.; ZILBERMAN, R. *Brazilian children's literature: a new / another story*. Curitiba: PUCPress, FTD, 2017, with introduced by Roger Chartier.

Between the opening and the closing, both focused on children's literature, different reflections are presented around modes of reading or reports of experiences dedicated to it.

Before presenting these texts, some reflections upon the reading process follow. Everyone unanimously recognizes the importance of reading and educating the reader, whether at school or outside. Authors within the scope of the Literary Aesthetics Theory and Reception deal with reading, considering it in a dialogical and interactive way. Rifaterre (1971) mentions the hypothetical, virtual reader to whom the author would turn when writing. Iser (1999) comments on the interaction proposed by the social psychology and points out their importance in different human actions. Critics

Interaction is also dealt with by Vygotsky (2001), with another approach involving the subject's own constitution. For him, the development of the individual is associated not only with genetic inheritance, but also with social interaction, and it stems from the cross-relationships between the society and the individual. The individual interacts with language, learns language, develops language. And the more you expand your repertoire – through the use of language and reading – the more you will develop the structures of your thinking.

To be effective, working with reading should conceive language as a historical and ideological phenomenon. If, in the past, reading was considered to be a mere decoding, it came to be seen in another way, from the contributions of Vygotsky and recent linguistic currents such as Textual Linguistics, Discourse Analysis and Pragmatics.

Presently, reading is seen as an interactive process in a dialogue between author-text-reader. Based on the Bahkinian theory on which they are based, the PCNs (BRAZIL, 2000) point out that it is necessary to take into account the context: the reader constructs the meaning of what he reads, based on knowledge about the theme, the author and the context in which he is part or to which the text refers to. It should not be forgotten that language has close links to the society.

It is necessary to consider that each reader comes to the text provided with his own repertoire. As individual repertoires differ from one another. Having said that, it is inevitable that a text is liable to more than one reading or more than one interpretation. The condition for the different readings to be pertinent is that they are effectively supported by elements present in the reading text and in its context, both in relation to the explicit meaning and in relation to the implicit meaning.

One of the guiding elements for the reader's action is genre, as observed in the PCNs (BRASIL, 2000). In that official document, under the influence of the Bakhtinian theory, the proposal of school work it turns to the concrete statements, in intrinsic relation to the discursive genres, both the primary or spontaneous – as the daily conversation – as secondary or complex – as journalistic materials, literary narratives, essays, recipes, regulations, etc. Discursive genres are relatively stable statements, characterized by three aspects: thematic, compositional organization and style<sup>1</sup> (BAHKTIN, 2003). Being “relatively stable”, the possibility of possible instabilities in some cases remains open. For example, when a genre escapes the compositional standard organization; or it escapes from the distant tone anticipated by this genre, assuming a tone involved in the way to treat the subject; and so on.

There is a wide variety of genres that, according to researchers at the University of Geneva (DOLZ, SCHNEUWLY et alii, 2004), can be brought together in groups that circulate in specific social spheres. Bernard Schneuwly, Joaquim Dolz and colleagues propose that each grouping – narrating, reporting, arguing, explaining, describing actions – circulates in certain social domains of communication: daily, school, bureaucratic, legal, academic, scientific, economic, administrative, press, literary and artistic, etc.

Thinking about the focus of this edition, we exemplify the grouping “narrating” or “mimesis of action through intrigue”, proper to the domain of fictional

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<sup>1</sup> In this context, the term ‘style’ does not designate an individual or period mode of writing. In this case, it refers to a characteristic of the genre, related to thematic treatment and to the compositional structure.

literary culture. Within this grouping, there are situated genres, among which: story, fable, legend, novel, novel, play, etc. (idem, ibidem).

In this conception, genres are mapped according to the context in which they circulate, information that, for the reader, would be a first clue to the constitution of meaning: we are in the realm of the fictional, of the invention. Events that make up the plot, scenarios, characters, everything that is part of the narrative composition is situated on the plan of fantasy. They exist within the book, whether printed or virtual, but have no real reference, although occurrences, places, and people that actually exist or appear to suggest similarity to places known by the reader may have inspired the text.

The authors of the University of Geneva, in line with the thinking of Vygotsky, present the following thesis: “gender is an instrument”. Through it and the didactic sequence – a set of activities of reading and understanding of a particular genre – it becomes possible to develop an efficient work of formation of readers and, complementarily, of producers of the genus studied.

The list of genres is constantly renewed and expanded. It would be impossible to account for all over then within a few years of schooling. The selection of some to be studied should be made according to the project of the educational institution. And, since gender is a strategy and an action, it is assumed that, from the school work, the reader in formation transfers the strategic procedure to the other social spheres in which he circulates outside the school scope, in a permanent development of a process that will probably last until the end of life.

In the last two decades, the presence of technological resources inside and outside the classroom has multiplied. Faced with these new tools, new possibilities for the reading skill have also emerged, among other topics. The results of this work will be presented, with very encouraging results, since technology is the medium, the tool and not the purpose of the work.

Commenting on the role of the reader in the creation of Eva Furnari, in the work *Felpe Filva*, Gebara and Sparano analyze a work of great success among the small readers. In it, the relationship between Charlô and Felpe problematizes the role of the reader and the author, offering to mini-readers – a term coined by José

Paulo Paes –, the possibility of understanding the role itself and changing it, discovering new functions of reader before each new reading.

Carvalho relates an experience lived in São Miguel Paulista. It is a project to encourage reading of literary texts, developed over four years (2013-2016), by the teacher and his students of the Course of Letters of the University Cruzeiro do Sul, as part of the Book and Literature Festival of the district of São Miguel Paulista. In the public square, the public was made up of public school students, in addition to general interest. The repetition of the adjective in the preceding sentence is intentional: it emphasizes the specific conditions surrounding this project.

The activities proposed at the event rescue the oral tradition, creating a playful space to tell stories in order to promote public reactions, whether intellectual, sensory or physical. Some university people lived with students during three days, outside the school environment, in situations that allow them to develop the taste for reading and the ability to work in teams. It is also worth mentioning the social responsibility that educates conscientious citizens.

The text regarding Ramazzina Ghirardi's work deals with the didactic work of transposition of printed literary texts into new contemporary media. Her students, graduate students in Modern Arts (Letras) from the School of Philosophy, Letras and Human Sciences of UNIFESP, Campus Guarulhos, participated in the process she describes and comments.

Throughout this editorial, allusion to interaction and intertextuality has often been made. This process is illustrated in a contemporary and motivating way in the article "Multimodal literary and intermedia literary", explaining in detail the construction of the *reader/writer of a new media*.

The authors Peixoto Barbosa and Oliveira Simões go back to work with journalistic texts in the classroom, in an enunciative-discursive perspective of language teaching, in a creative and thought-provoking way. Besides discussing the media literacy, they extend the work of interpretation and reading to the experience of social practices proper to this sphere. Complementarily, they establish parallels between the use of the Portuguese language and the use of other languages, in order to form conscious, critical and participatory readers.

A new modality of poetic genre is approached competently by Brito Neves in “Slams-literary literatures of re-existence in the contemporary world”. Those are competitions of oral and performative poetry that are growing in the contemporary world, giving time and voice to peripheral poets. The texts are centred on themes of daily life in these areas, in a critical and engaged tone. They include racism, violence, sexism, machismo, drugs and other issues related to the local context. The slamers are addressed to a local audience and act as very special literary agents, as our reader will discover by reading the mentioned article.

The analysis and the literary interpretation from the point of view of Bahktinian theory is the axis of the Marchezan and Pernambuco article. The chosen work was *Thousand Stolen Roses*, by Silviano Santiago. According to Bahktin (1988), the novel would not be a rigid form, because it follows the changes of social life. When analyzing this work, the authors classify it in a new genre and propose to analyze the resemantization of the self, elaborated by Silviano Santiago, in the article “Thousand Stolen Roses, by Silviano Santiago, in Bahktinian perspective”.

Fabrino’s article, “First Dialogues in the Great Time”, proposes an interdiscursive reflection on the literary text, aiming at a creative suggestion for the teaching of Literature. It is about establishing a dialogue between present forms and primitive forms of narrative, the so-called “myths of creation”. For this parallel, the author is based on the Bakhtin concept of dialogue in the great time. Proposals for the teaching of literature, such as the one presented in this article, are essential because literature – and art – can be recognized as the basic needs of the human being. In addition, they play an important formative role.

We believe that the articles and review published in this special *Linha d'Água* journal enrich the repertoire of our readers, and also that they are useful to inspire your work as a teacher and researcher.

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To conclude, we announce that from this issue, the journal is indexed in the important international database of Web of Science. This work is the result of an enormous effort in partnership with the Integrated Library System of USP / SIBi.

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